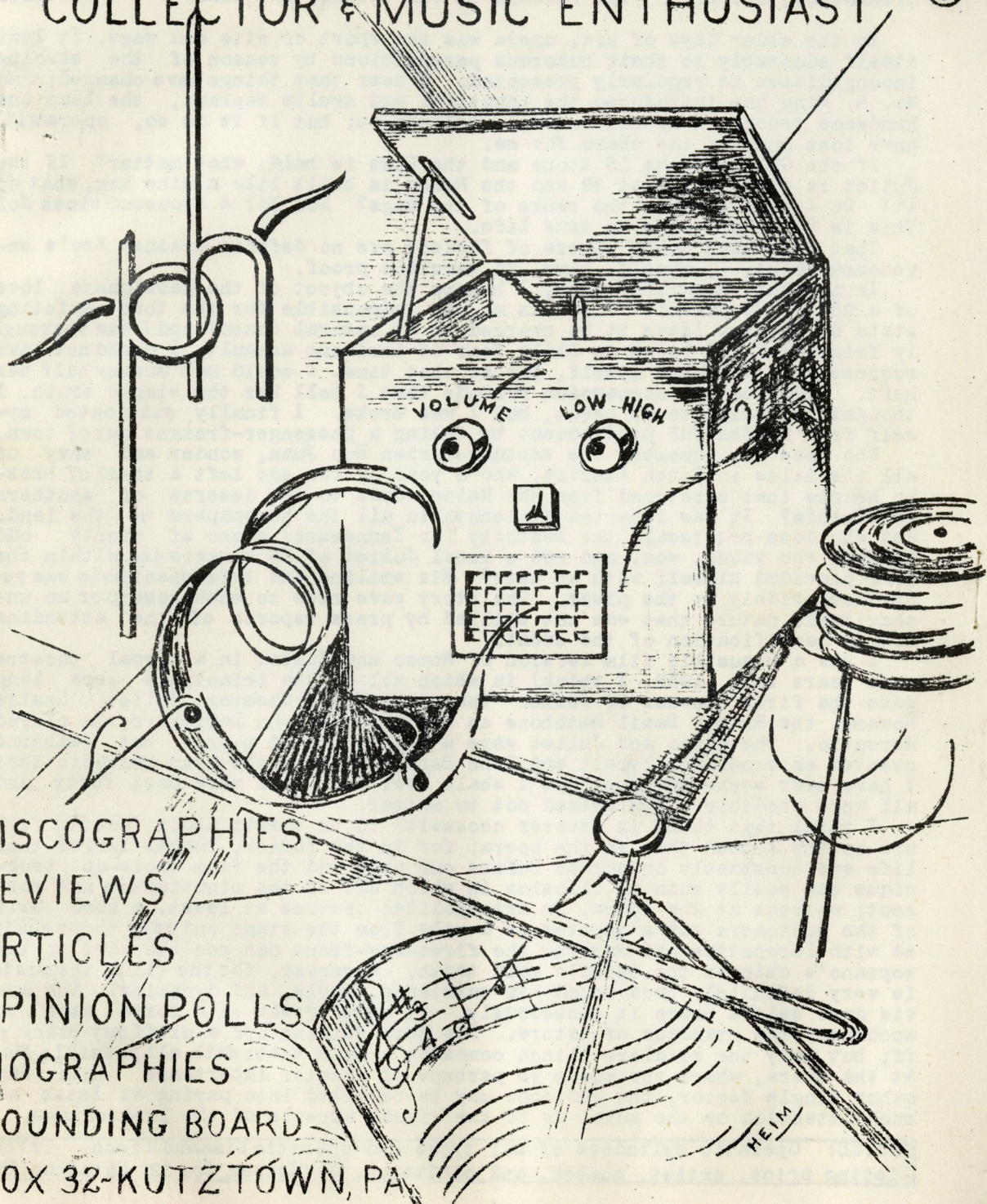


THE MAGAZINE DEDICATED TO THE RECORD COLLECTOR & MUSIC ENTHUSIAST ©



DISCOGRAPHIES

REVIEWS

ARTICLES

OPINION POLLS

BIOGRAPHIES

SOUNDING BOARD

BOX 32-KUTZTOWN, PA.

VOL. I - NO 2

MARCH-APRIL-1956

2.00 PER YEAR

In the elder days of art, opera was the sport of wits and wags. It lent itself admirably to their humorous persecutions by reason of the seeming incongruities it regularly presented. I hear that things have changed; that Mr. R. Bing has introduced the beautiful and svelte soprano, the lean and handsome tenor. I do not entirely believe it; but if it is so, opera will have lost much of its charm for me.

If the Gilda weighs 15 stone and the Duke is bald, what matter? If the Juliet is obviously past 39 and the Romeo is built like a wine keg, what of it? Do I seem to join the ranks of the wags? No! No! A thousand times No! This is VERISMO! This is true life.

That more than ample layers of fleisch are no defense against Ero's envenomed point; I, myself, have had terrible proof.

In my dear, departed youth, I became the object of the passionate love of a 250 pound damsel. I was in no way responsible for the then existing state of affairs (save it be charged to my natural charm) and I was thoroughly frightened. I lived in daily fear of imminent assault. I could not have successfully defended myself, for at that time, I could not muster half her heft. Prudence and compassion forbade that I tell her the simple truth. I thought of taking to my heels, but I was broke. I finally extricated myself from my fearful predicament by taking a passenger-freight out of town.

Who does not remember the septuagenarian Don Juan, wonder and envy of all the males in North America, who a year or two ago left a trail of broken hearts that stretched from the Maine woods to the deserts of southern California? It was reported at length in all the newspapers of the land. And who does not recall the Kentucky (or Tennessee) Romeo of ninety odd winters who wooed, won, and wed a local Juliet of 16 summers and within the year provided himself with an heir? His smiling and triumphant phiz was reproduced widely by the press. The story gave rise to much gossip of an uncharitable nature that was not stilled by press reports of the attending M.D.'s certification of the event.

I saw a plausible film version of Romeo and Juliet in a local theatre some years back (1937, I think) in which all of the principals were long past the first blushes of youth. They were Norma Shearer, Juliet; Leslie Howard, the Romeo; Basil Rathbone as Tybalt, and John Barrymore, who played Mercutio. The Romeo and Juliet were a sophisticated pair, but Rathbone created an excellent Tybalt and John Barrymore gave the best Mercutio that I have ever seen--perhaps that I shall ever see. All were past forty and all were credible. Age seemed not to matter.

I think that there is greater necessity to be strait about face and figure on the screen than in the opera; for in the former, images larger than life are constantly on parade before our eyes and the film close-up technique can easily ruin an illusion in which all of the minutiae are not correct; whereas at the opera, in metropolitan centres at least, a good half of the customers sit a quarter of a mile from the stage and only those equipped with lorgnettes and warming the first-row-front can see the wart on the soprano's chin or the tenor's gold teeth. Moreover, for the films, the music is very definitely background--in substance, style, and dynamics. The movie goer seldom hears it consciously. It never rises to a forte save to accompany the grandeur of nature. The hero falling off a cliff may bring a ff; but only the wordless clinch commands a gran tutti with all possible f's. At the opera, where the music is perhaps of greater importance than any other single factor, the audience may be beguiled into paying at least as much attention to the aural as to the visual aspects of the proceedings.

WANTED: Operatic cylinders of all types and operatic Diamond Discs. Write listing price, artist, number, and condition. G. Meiser, Box 32, Kutztown, Pa.

How else explain Galski? She evokes memories of my late great-uncle John, a man of cold and severe aspect. He never trounced me; he merely transfixed me with his baleful eye. She also reminds me of the late William II of Hohenzollern. They looked alike: Uncle John, the Kaiser, and Joanna. They wore the same frozen face, the same chill eye complete with Mongolian fold, the same cold mien that would give pause to a hungry lion. On film this dragon durst not attempt the role of the hard-bitten Tug-boat Annie. In opera, she was a notable Elsa, a faithful Senta, an Isolde! A Pamina!! And an Aida!!!

Love strikes us all: the king and the peasant, the banker and the beggar, the philosopher and the fool, the saint and the sinner, the goldfish (nobody lives more publicly than he) and the hermit, the comely and the homely, the old and the young, the single and the married, the tall and the short, the fat and the lean, and--betimes--the real estate agent, the mortician and the ornithorhynchus.

I hope that I have proved my point that the incongruities of opera are often only seeming; that the absurdities of opera are the verities of life.

And what of the voices, Mr. Bing? Does the truly great voice burgeon in the meagre frame? I take leave to doubt it. I cannot offer scientific proof. I have no absolute data and must rely upon casual observations remembered over the years. I hark back to the first voice that commanded my attention for its own sake. It belonged to a church soprano who sang high C's (and possibly D's, E's, and F's) with an assurance that I have never heard off stage and seldom on it. Her physique? Well, I never knew her exact avoirdupois but I do remember how I sat tremblingly on the balcony near the choir and wished that either the pipe organ or the soprano would be moved to the main floor. The tenor soloist, too, was able. He could not have been past twenty-five years of age; but even then, he exhibited what I have come to accept as the classic tenor profile--a watermelon standing on end created by a cantaloupe. The solo basso held my attention too. He was a heavy man, but not conspicuously so simply because he was taller. These were the stellar voices in the choir. The remaining choristers were mediocre.....and spare.

Examine the tenors. I trot out Caruso, almost unanimously acclaimed to be the greatest of them all. Note the ideal contours. And Tamagno. And Pertile and F. Constantino. And Riccardo Martin, Gigli, Martinelli. And Jan Peerce, Bjoerling, and Tagliavini. And Lanza who weighs over two cwt. (We have it from the horse's mouth that he cannot sing well at less than 250 lbs.) Manifestly it requires almost as much power to heave a high C as it does to launch a cannonball.

I turn to the sopranos: first we have the warm-hearted, ebullient Mme. Tetrazzini. In her last years she measured five feet from any given point. Then Destinn (Emmy). Eames (Emma), Maria Gay, Trentini, Hempel, Pagliughi and Callas.

Have I forgotten Mary Garden, G. Farrar, Pons and Munsel? I have NOT. They had good voices but cannot be compared with the above ladyhowitzers. La Garden earned her kudos as a singing actress. Her vocal apparatus, as such, was not more than good and many an ancient opera-goer has complained that her records are no measure of her qualities without seeming to know why. What is true of Mary is also true of Geraldine. I have heard her voice called "wooden" by persons whose keen discrimination in vocal matters I respect and it was in precisely those terms that I described it two decades ago. The charming and petite Lily has never in my estimation been a great singer. When Lily threw a "C" in alt, the recoil threw Lily. Her records are the proof. She sings consistently off pitch. She flats almost all her highest tones. Her voice is neither as brilliant nor as flexible as that of a number of second shelf lyric sopranos of generation agone. As for Munsel, she is at her beautiful best in the cigarette advertisements

(OPERANTICS, concl.)

where few can compare with her. Her voice is not unlovely, but it is ill-controlled. Her singing of difficult coloratura inevitably reminds me of a small boy painfully negotiating the curbs and gutters with a large and heavy load on a small and rickety wagon. Compare her Mignon disc for instance with any other and you will hear what I mean. Compare her vocal prowess with that of the fifty-six year old Nordica on F.R.P. 2. Or with Lilli Lehmann on a recording waxed in her fifty-ninth year (F.R.P. 1). It is my belief that these ladies, whose stellar vocal rank I question, simply lacked the upholstery.

Consider the basses: Chaliapin, Mardones, Belhomme, Plancon, et al., all heavy artillery vocally and otherwise.

And the contraltos: L. Homer, Schumann-Heink, Matzenauer, Clara Butt, all were majestic women of imposing dimensions. Dame Clara, in fact, stood above two yards in her stockinged feet. I pass by the baritones and the mezzos, etc., but they fit into my scheme as neatly as the others.

But, you think I exaggerate? Very well, then consult the Victor Book of the Opera c. 1912. I choose it because it seems to be the most ubiquitous of the illustrated books on the subject and because 1912 lies squarely in the middle of the Golden Age of recorded vocal music. If you are a collector of song and aria, you will have it. If for any incomprehensible reason you do not, then go to your local library.

On page 79 you will see the ideal tenor physique in most revealing garb. On page 21 you will see Destinn as "Aida." On pp. 15 and 16 you will see Caruso, Slezak, and Martin as "Rhadames." Facing page 15 you will see Homer as "Aida." On page 17 I give you two more "Aidas"—Gadski and Eames. On page 249 is Aida as "Desdemona" in Otello. On page 98 you will see Constantino as "Faust." On page 83 is Van Dyke as "Ernani." Sembrich is on page 80. On page 64: Tetraxni. On page 46, two "Carmens": de Lussan and Bressler-Gianoli. On page 36, Sammarco as "Marcel." On page 366, two "Wotans": Van Rooy and Journet. Enough? But hold—on page 369 I give you nine Valkyries, each one quite capable of carrying her own horse.

AUCTION - ending June 10th.

1922 Victor-clean copy-(f)
1923 Victor Red Seal-105pp.-(g)
1925 Victor-clean copy-(f)
1925 Victor-clean copy-(v/g)
1929 Victor-clean copy-(m)
1929 Victor Educational-(v/g)-224pp.
1930 Victor Educational-(v/g)-277pp.
1933-34 Victor-cover mended-(f)
1940-41 Victor-(v/g)-over 600pp.

Special—I have some of the old VICTOR DOGS to auction off on this sale. They are 4" high and are in mint condition and in their original boxes. What am I offered for each? G. Meiser - Box 32 - Kutztown, Pennsylvania.

BOOKS AND CATALOGUES

1912 Victor Book of Opera -(f)
1923 Victor in Correlation with Eng. and Am. Literature-71pp.-(v/g)
1924 Victor in Music Memory Contests (v/g)-91pp.

The above two items make excellent reading and reference books.

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A HELENE NOLDI DISCOGRAPHY

5215 Rock Me to Sleep, Mother
5264 Last Rose of Summer
5356 Faust - Jewel Song
31388 Merry Widow - Villia
31694 Stabat Mater - Inflammatus
(These 1907 Victor black seals have an orch. acc. under the direction of Victor Herbert.)

DEADLINE for ads, etc. for the forthcoming May-June issue is June 16, 1956.

If all angles of record collecting and information about the old time artists are matters of deadly seriousness to you -- and they tell me there are collectors like this -- better skip this department, because it is devoted, in the main, to the trivial and unimportant, and to the laughable, odd, and curious; to the unintentional humor, and the bumbles.....

The English TALKING MACHINE NEWS of the first decade of this century made sturdy efforts at reviewing the records from America. One issue listed SELECTIONS FROM RIP VAN WINKLE by that great American actor Mr. THOMAS JEFFERSON. The information on patents in this publication often makes fascinating reading -- like the diagram of the device for recording on the inside of wax cylinders instead of the outside.

If you have a nostalgic desire to hear someone go to town on a reed organ, get out that wax Edison CLOSING TIME AT A COUNTRY GROVE by Byron Harlan and Frank Stanley.

I wonder how many collectors have ever studied the artistic and clever design worked into the cover of the 1923 Columbia catalog? The panel, which appears to the casual glance to be ornamental designs in red, is actually made up of nineteen figures or scenes representing sixteen operas and three musical comedy stars -- the three stars being Bert Williams, Nora Bayes, and Al Jolson. I suggest you take the catalog and, without referring to page two where you will find the key, see how many you can identify. I'll bet you can't get them all.

One would wonder what circumstances lie behind Edison's permitting the issuing of such ineptitude as Blue Amberol 3709, SOCIAL AND INDUSTRIAL JUSTICE. Here is the chief executive of our nation galloping through a speech which at one point has consecutive sentences of 51, 67, and 63 words. Theodore fluffs the word "courts" almost at the beginning of the speech. Then at the close, as he hurries faster and faster, he pulls a two-cushion fumble which he patches up instantaneously.

Some of you undoubtedly have the scarce wax cylinder on which Eugene Rose plays his one recorded ocarina solo -- two-minute black wax Edison GEVEVIEVE, WALTZ MEDLEY. Eugene, who made his first recording for Edison in 1889, and who is hearty and cheery at the age of 89 at this writing, was telling me about this roller. It seems that someone in the Edison outfit figured they should have an ocarina (sweet potato) number for the customers but there weren't any ocarina players around. So they put it up to flute-player Rose, and if you will pardon an unintentional pun, Eugene rose to the occasion. He went out and bought an ocarina and learned to play it just for the making of this one cylinder. He told me it was a balky and exasperating instrument with many notes that needed favoring and some that were unusable. "And," he added, "I have that ocarina yet."

Incidentally, concerning that Slezak HRS 1114 disc I mentioned in the last issue, careful listening has established that the second interjection is just a sharp command -- "Hi! Doch!" -- which is about equivalent to the English -- "Here now! Like this!" I think somebody pushed Leo either up to or away from the horn. The second "ghost voice" turns out to be prompting, giving the tenor the words just before he sings them.

- WANTED TO BUY -

- * 9 1/2" Arno Music Box Rolls
- * 7" Kalliope Music Box Discs
- * Cylinder Phonograph Springs
- * Record and Phonograph Books
- * Anything pertaining to early cylinder or disc phonographs.

Send Stamp for Want List.

A. Nugent, Jr.

13 N. 3rd. St., Richmond 19, Va.

AUCTION SALES: Rare and out-of-vocal (G&T, Zonophone, Polydor) and instrumental records. FREE LISTS.

ARTHUR MAY

85 Clarkson Avenue
Brooklyn 26, New York

Jack Caidin, in releasing these **Famous Records of the Past**, has put collectors, particularly those who specialize in Golden Age discs, much in his debt. I should like to say here, though, that they deserve a much wider audience than is suggested above. All who love good music expertly performed will value them.

I have, myself, been a frequent scoffer at the legends of the "Golden Age." Like Thomas, I must touch the wound. I cannot help it; either I was born that way or I have been stung too often. But these records have brought me to book and I here announce publicly that I am going to eat humble pie. And, may I add, it will have been well worth it to have become acquainted with so much vocal excellence.

I would wish that all lovers of the art of singing could own these records. Every student of the voice SHOULD own them, for they will inspire those who do not despair upon hearing them. Human ego being what it is, few will despair and small damage will be done to the ranks of future lords and ladies of the opera.

F.R.P. 1. Battistini: Otello-Era la notte (Verdi). This is where I begin on the pie. I had not quite appreciated the "Glory of Italy" until I heard this disc. Previous Battistini that came my way was afflicted with a vocal tremolo that I have never been able to come to terms with. Here this defect is almost completely absent and one may hear a magnificent voice used with rare artistry. Note how he colors it throughout the aria.

Leon Escalaia: Roberto le Diable-Cavatina (Meyerbeer). This is my introduction to the Frenchman. Tremendous! If this is representative, I must hear more of him. Have I ever heard such vocal assurance and directness!

Lilli Lehmann: Traviata-Sempre libera (Verdi). This is phenomenal!

Schipa: Tosca-Recondita armonia (Puccini). Schipa is Schipa--a longtime favorite of mine.

de Luca: Falstaff-Quand 'ero paggio (Verdi). This I could pass up; but it is, never-the-less, extraordinary. In fact, for a man of seventy years, it seems impossible.

Amadeo Bassi: Siberia-T'incontrai per la via! (Giordano). To my knowledge the only recording of this aria and a superb one.

McCormack: Rigoletto-La donna mobile (Verdi). The loss to the operatic stage when John McCormack forsook it for the concert platform was not compensated for by a corresponding gain to that latter world; for in concert, the audience-wise McCormack sang largely the stuff of the professional Irishman. He sang those songs, it is true, with all his heart--and so well that he made the poor sound good and the mediocre sound great. But listen to what he might have done--and grieve.

Sigrid Arnoldson: Manon-Helas! L'oiseau qui fuit (Massenet). One of the loveliest voices and in a recording that belies its years.

Clara Butt: Lucrezia Borgia-Brindisi (Donizetti). The voice complements her physique. We have her here in a rare operatic offering. Most of her recordings are of song and of oratorio.

Selma Kurz: Ballo in Maschera-Saper vorreste (Verdi). If I were compelled to choose from among these vocal jewels, it could be this.

John O' Sullivan: Otello-Esultate and ora e per sempre addio (Verdi). Who proves that there are other Irish voices than McCormack's, as Escalaia proves that there are other tenors than Caruso.

Claudio Muzio: Gianni Schicchi-O mio babbino caro (Puccini). Callas does this selection on a fairly recent L.P. and has the advantage of modern recording. The voices are pretty evenly matched but I would take Muzio for the tender qualities inherent in this interpretation.

WANTED: Operatic cylinders whether wax or amberol. State price, artist, condition, and number only. R. Hughes, 418 West Windsor St., Reading, Pa.

- F.R.P. 2. Maurice Renaud: Favorita-Leonora viens (Donizetti). A good example of his voice. Emotionally, he tends to spill over a bit in this aria.
- G. Martinelli: Boheme-Che gelida manina (Puccini). Very interesting. I'd like to compare it with other recordings of the aria when occasion offers.
- R. Ponselle: Trovatore: Tacea la notte (Verdi) Excellent Ponselle. She is a shade sharp on two short ascending chromatic passages, but not disturbingly so.
- Adamo Didur: Freischutz-Viva Bacco (Von Wever). Enjoyable.
- Giuseppe Campanari: Carmen-Chanson toreador (Bizet). Though he is not my favorite toreador, Campanari shows plenty of voice and presents a very interesting interpretation.
- Leo Slezak: Faust-Salut demeure (Gounod) Simply and beautifully sung. It is a recording of many excellences.
- Jose Mardones: Huguenots-Piff, paff (Meyerbeer). This is the only duplication of arias on these discs. (Plancon-F.R.P. 3.). The powerful and beautiful voice of Mardones is the one I prefer.
- L. Nordica: Hunyadi Laszlo-Ah reba quesami (Erkell). The gem of gems on F.R.P. 2. I know of no other recording of this aria recorded here in the U.S.A. Here is ample evidence of N's vocal prowess.
- F.R.P. 3. A. Pertile: Trovatore-Di quella pira (Verdi). Pertile's is a great voice and it has been well reproduced. The orchestra accompaniment is primitive even by 1920 standards. It sounds very much like an overloaded trash wagon collapsing by degrees. But P's voice soars blithely above it and the voice is reason enough to acquire the disc.
- O. Fremstad: Walkure-Ho-yo-to-ho (Wagner). I do not care much for the selection but Olive does it well enough to make you want to own it.
- H. Belhomme: Philemon et Baucis-Couplets de Vulcan (Gounod). Here is a fantastic disc! The large and beautiful voice of this basso includes a trill that many a soprano might envy. Belhomme is another singer whose recordings should be made more widely available if this is a fair sample.
- C. Bressler-Gianoli: Carmen-Card Aria (Bizet). Musical singing.
- A. Scotti: Don Giovanni-Brindisi (Mozart). Singing in the shadow of Caruso, Scotti never achieved the greater fame that might otherwise have been his. I feel that he was one of the finest baritones we have known.
- M. Ancona: Huguenots-Nobil dame (Meyerbeer). This seems to be one of the few recordings of this aria available. This is an example of some of the fine things that are available on cylinder.
- Tetrazzini: Sonnambula: Ah! non giunge (Bellini). Good Luisa. I like the cleanly defined coloratura.
- M. Sammarco: Favorita-A tanto amor (Donizetti). Beautiful singing.
- E. Caruso: Huguenots-Qui sotto il ciel (Meyerbeer). Henry's voice dubbed from a AICC cylinder. The Caruso timbre is there.
- P. Plancon: Huguenots-Piff, paff (Meyerbeer). F.R.P. boasts a notable collection of basses--Plancon is not the least of them.
- R. Raisa: Vespri Siciliani-Bolero (Verdi). Very, very fine. I think R. could hold her own with the better known R. Ponselle.
- R. Stracciari: Trovatore-Il balen (Verdi). Beautifully done.

In closing, I should like to note a few interesting points. There are thirty-two artists represented on the three F.R.P. discs--all good, with not a few greats among them. There are thirty-three selections, only one duplicated, and three that are unique in that they are probably the only recordings ever made of the particular arias. Most of the original discs are rare and difficult to come by and would make a handsome background vocal library for any beginning collector to own. Few advanced will own all or even the greater part of these discs. And those who do own and would spare the originals.....

Which is the best one? I cannot choose. Acquire them all in numerical order and decide for yourself.

For Sale

✓
Lloyd Tracy
114 State Street
Brewer, Maine

For Sale

Phonographs and Records for sale:

Edison Phonographs (cylinder)

- * Edison Home Phonographs with small outside horns - \$20.00 each
- * Edison Standard Phonographs with small outside horns - \$18.00 each
- * Edison Fireside Phonographs with small outside horns - \$16.00 each
- (All machines have been cleaned and oiled and are in perfect working order.)
- * Have two good Edison Triumph Phonographs. Both are model "A". Both have small horns and are in perfect working condition. Each comes equipped with a model "C" reproducer and record shaver. Ea. \$50.00
- * Also have the Edison Amberol cylinder machines with the built in horn Available in oak and mahogany. An oak machine - \$20.00. A mahogany machine - \$22.00

Columbia Phonographs (cylinder)

- * A small model "B" with small outside horn. Mint cond. \$25.00
- * A model "K" - \$25.00

SPECIAL

- * One Edison Amberola cylinder consol phonograph. This is the cabinet type machine with the three drawers below, each holding thirty or more cylinders. The wood is mahogany. This machine is in perfect condition. Price - \$50.00.
- * Edison Home, Standard, and Fireside Phonographs repaired, refinished, cleaned, and parts replaced.

Records

- * I can supply you with any amount of opera records, rare ones or common No Lists. Send wants. I have opera records on the following labels: Columbia - Victor - Edison Disc - Brunswick - Emerson - Zonophone. I have a few of the very early Zonophone opera discs from 1903 to 1908. I have some of the very early Columbia (Black and Silver label) opera discs from 1901 to 1909. In Victor Red Seal and Columbia opera records, I have three thousand in stock. Dates ranging from 1906 to 1930.
- * I have eight-hundred Edison Disc records in stock. 50¢ each. All in perfect condition.
- * 5,000 mint cylinders in stock.
 - Two-minute wax Edison cylinders - 35¢ each
 - Four-minute wax cylinders - 35¢ each
 - Four-minute indestructable Edison cylinders - 25¢ each(All cylinders in mint condition. Special wants in cylinders will be filled. These range from 50¢ and up. No lists. Send wants.)

Phonograph Accessories

- * I have 50 phonograph horns in different sizes, shapes, types, etc. Prices range from \$5.00 to \$8.00 each. Send wants.
- * I have two Victor attachments for Edison Disc machines. \$8.00 each.
- * Edison Disc reproducers - \$10.00 each.
- * Catalogs:
 - 1917 Victor in good shape - \$4.00
 - 1920 Victor in mint shape - \$8.00
 - 1922 Victor in fair shape - \$2.00

**When writing concerning items on this sheet, mention the fact that you saw them in the March-April issue of Phonographiana.

Since quiz programs are so popular nowadays on radio and TV, how about a little quiz of our own, dealing with some of the lesser known facts concerning pioneer recording artists?

Below I'll list ten questions--anyone who comes up with all the correct answers really knows his old popular artists. Since I don't think it would be fair to keep readers waiting two months for the answers, I'll give them immediately following the questions. But play fair. Don't look at the answers until you've tried to answer the quiz.

1. Arthur Collins and Byron G. Harlan, Cal Stewart, Ada Jones and the American Quartet were all noted for their comedy work. Name one or more records on which each of these artists or ensembles sang gospel hymns.
2. Victor, Columbia and Edison all issued records purporting to contain the last speech made by President William McKinley before he was assassinated in 1901 at the Pan-American Exposition. Who recorded these McKinley discs and cylinders?
3. What famous recording artist - a singer - got his start in record-making by playing banjo accompaniments for other singers? What assumed name did he use for his banjo work?
4. In 1920, Henry Burr was singing for every recording company in the Eastern United States except two. What were those two?
5. What noted woman singer, a contralto, whose recording career is generally believed to have ended around 1910, actually made at least one record more than a decade later under a slightly changed name?
6. Columbia issued a record of a famous Harry Von Tilzer song by one singer in 1910, then replaced it a month later by a duet version. What was the song and who were the singers?
7. The May, 1917 complete Victor catalog listed a record by Billy Murray. In August, the same record was re-listed, but with a different song (and singer) on the other side. The same catalog number was used. What was the record?
8. Victor issued a Peerless Quartet record that was catalogued just one month, then never heard from again. What was it?
9. What famous pioneer recording artists unwittingly took stage names that were the same as the names of already established singers?
10. What noted tenor made cylinders for demonstration purposes in a Chicago store years before he was ever heard of as a recording artist?

Now the answers.

1. Collins and Harlan sang "Bringing in the Sheaves" at the conclusion of their Victor record of "The Cat and the Fly-Paper." Cal Stewart, with the help of a chorus, sang "On Jordan's Stormy Banks I Stand" in an early Columbia version of "Evening Time at Pumpkin Center" and "Sweet Hour of Prayer" in the 1919 Columbia of the same title. Ada Jones sings "My Days Are Passing Swiftly By" in "Uncle Josh and Aunt Nancy Put Up the Kitchen Stove." The American Quartet sings "Oh Come, All Ye Faithful" in the Aeolian-Vocalion record of "Christmas Eve in the Old Homestead."
2. The Victor record of McKinley's last speech is clearly labeled as being by the great pioneer comedian and elocutionist, Leonard G. Spencer. The Columbia is by Len's brother, Henry. The Edison cylinder, which stayed in the catalog only a few months and was discontinued when the gold-molded cylinders were introduced in 1902, was Frank C. Stanley - a Democratic alderman of Orange, New Jersey, impersonating a Republican president. The real name of F. C. Stanley was William Stanley Grinstead.
3. Frank C. Stanley played accompaniments for Edison cylinders on which Arthur Collins and other artists appeared in the late 1890's under the assumed name of George S. Williams.

(Pioneer Artists Quiz continued)

4. Burr was singing in 1920, until he signed an exclusive Victor contract, for every Eastern company except Edison and Brunswick. He had quit Edison in 1915 over a contract dispute. Brunswick went into the record business late in 1919 and Burr didn't latch onto it before singing with Victor.

5. Corinne Morgan is the contralto who has been thought to have quit recording entirely in 1910. However, in November, 1920, Emerson issued a record of "Just A-Wearyin' for You" under her full name -- Corinne Morgan Welsh.

6. The Von Tilzer song was "Cubanela Glide." It was issued sung by a vaudevillian, the late Paul Southe, but was replaced a month later by the Collins-Harlan duet version.

7. Billy Murray's Victor record of "Everything Is Going Up" was first announced as having "With His Hands in His Pockets and His Pockets in His Pants" on the other side. However, the Harlan side was withdrawn and supplanted with "Rolling in His Little Rolling Chair" by Willie Weston. The Harlan side was given a new number and combined with "I'm a Twelve O'Clock Fellow in a 9 O'Clock Town", also by Byron G.

8. In February, 1921, Victor issued a coupling of "Dolly" and "I Used to Love You But It's All Over Now" by the Peerless Quartet. It was never heard of again.

9. When John S. Macdonald began to make records it was decided to call him Harry Macdonough. He didn't know there was a well-known theatrical comedian by that name. Samuel Holland Rous made records under the name of S. H. Dudley-- which happened to be the real name of a prominent Negro comedian and theater owner.

10. Charles Hart made Columbia demonstration cylinders in 1906. His recording career proper didn't begin until 1917.

So there you are - the questions and answers. If you readers of PHONOGRAPHIANNA like this quiz, perhaps another one will come along later.

HONEY SWAMP STOMPERS - WHO WERE THEY?

Woody Backensto

The title is the entire story. But allow me to elaborate on the ----.

In Playback, the March-April issue of 1952, M. W. Stoll mentioned Diva 2856 by the HONEY SWAMP STOMPERS as a possible Bix or Red Nichols item. This, as any mention of a possible Nichols item, interested me very much, particularly since I had never heard the record. The tunes are "Wipin' the Pan" (147884-3) and "Betty" (147885-1). Chacking my files, I found that the three preceeding masters were by THE HARMONIANS, a Ben Selvin group, and the next two were by the IPANA TROUBADOURS, a Sam Lanin aggregation. Since Nichols, on occasions, recorded with both these groups the possibility existed that he was present on the STOMPERS sides.

After quizzing Mr. Stoll further, he wrote: "Yes, I am pretty sure it is Nichols, as the horn takes a nice solo on each side, and it is a good record other than Arthur Hall's usual lousy vocal on each side. It is good Nichols, very much on a Bix kick on both sides."

I was on my way to adding another Nichols' item to my files. Checking with Columbia, I found that the recording date was January 25, 1929 - but that the adjoining masters were cut two days earlier (another example of being misled by adjoining matrix numbers). The recording session card listed the group as ARTHUR FIELDS' FOOT-WARMERS. So there I was, still no clue. I found out later that on Harmony 856, the vocal credits to to Arthur Fields, but on Velvet Tone 1856 and Diva 2856, the credits are listed as Arthur Hall.

John Randolph came through and put the two STOMPERS' sides on tape for me. I listened to these fine and interesting masters. There was solo work

(Honey Swamp Stompers cont.)

on trumpet, clarinet, violin, harmonica, banjo, and a bit of scat-singing. I thought this had very fine Nichols.

After locating a copy of the record for my collection, my tin ear was no longer satisfied. I played the tunes for Bill Wirges, one-time recording director at Brunswick, mainstay of the various Harry Reser recording groups, and familiar with the top studio men of the late twenties. Bill thought the fiddle a la Joe Venuti might be Murray Kellner, and perhaps the harmonica player was by Eddie Grosso the saxophonist. On "Betty", he detected the use of a 5-string banjo but could not identify its player. He thought the trumpet was a cross between Bill Moore and Red Nichols.

Finally I had the pleasure of playing the record for Red, himself. After hearing "Wipin' the Pan", Red was completely baffled; he couldn't say for sure whether it was he or not. After listening to "Betty", he said he did not think he was responsible for the record.

Jazz Directory lists Nichols on the HONEY SWAMP STOMPERS but offers no further details. Another competent researcher, Howard J. Waters, is sure that the horn is not Red. However, from comparison with the BERT LOWN AND HIS LOUNGERS session of April 5, 1929, Waters is sure the trumpet solo is by the same man. Using this as a basis for further theorizing, several guesses have been made as to the horn on the Lown session by several researchers and by Lown himself (see article by John R. Nelson in an old issue of Canadian Record Exchange). The possibilities are Frank Cush, Bunny Berigan, and Ed Farley, the latter two having been named by Lown as being on the Lounger date.

Bozy White, the Berigan researcher, contends that Bunny was not in New York City on April 5, 1929. If this is true, we can count-out B.B. There is only one trumpet on the Lown sides and we now seem to have narrowed the field to Ed Farley or Frank Cush. If I were to guess, I would pick Cush who could play exceedingly well in the Nichols-style.

There is one other fact that should be mentioned as a possible clue. There was only one other master cut for Columbia on January 25, 1929. It was "So the Bluebirds and the Blackbirds Got Together" (147888) issued on Columbia 1819-D by PAUL WHITEMAN'S RHYTHM BOYS.

To sum up these notes on the HONEY SWAMP STOMPERS, all I can say is--- who were they?

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SPECIAL NOTE to catalog and Edison collectors. Dick Davis of Mentone, Calif. has made available, by a photo process, exact copies of a 1901 Edison catalog showing machines, parts, supplies, accessories, etc. I've seen this item and urge collectors to act quickly. Price - \$1.50. -G.M.

All collectors interested in seeing a traders corner in Phonographianna, please write.

The American collector of jazz and other types of records is once again appraising the English recording scene--and for a very good reason which will be taken up later in this article. Before World War II and up to 1950 the American collector invariably turned to England for many of the early American discs repressed on BrE and PaE. Among discriminating collectors it was agreed that the English versions were made of better shellac and finer materials which yielded less surface noise and less wear. However, with the great outpourings of jazz in the United States commencing in 1948 with the Dixieland and N.O. revival, many overseas contacts were allowed to lapse and lay dormant. Three factors suddenly hit the U.S. collector squarely in the eye during the last two years which may surprise the Englishman but, on reflection, he will see what is now the reaction in the U.S.A.

Primarily and blasphemous as this may sound to some Americans--in the field of contemporary jazz, English musicians have equalled and, in some cases, forged ahead of their U.S. colleagues, especially in regard to Dixieland and Ragtime where the excellent work of Lu Watters, Turk Murphy, and Bob Scobey has been carried further by English bands such as Merseysippi, Eric Silk, Ken Colyer, and others. So now the U.S. collector wants current English records, not for availability or recording supremacy alone, but for SHEER MUSICAL CONTENT!

Secondly, here in America, the 78 rpm disc is doomed to eventual extinction so far as manufacture is concerned. Many of the American discs in single and L.P. format are being issued in England and this is where the quality factor emerges to make the English re-pressings of American discs more desirable and, consequently, more sought after.

Finally, in the field of personality records, many English stars are better known today than ever before due to recent and current stage and TV successes over here; Noel Coward and Gracie Fields, just to name two out of the very many. In consequence, the American collectors are very desirous to obtain records by such artists who were not so well known or so popular in previous years. The resurgence of record exchanging on an international scale is assuming greater proportions every day and the VJM is to be congratulated for its part in this fascinating business. There is no doubt that here in the States there is a greater interest in the English recording scene than ever before. There are many American collectors anxious to establish reliable contacts and hoping that they have "the goods" to offer in exchange but, in many a case, these collectors will have to purchase their requirements. The once fertile sources of the old "virgin" piles of vintage jazz records are now a glorious memory; the record scrap drives during the 2nd World War and the renewed burst of interest in amassing such "collector's stuff" after the war finally saw to their depletion.

The American Recordist Society, recognizing the greater need for international record trading between private collectors, will co-operate with the VJM and any other agency to further this commendable aim. So, to the British collector who desires to trade with his American counterpart, the American Recordist Society extends a hand of friendship.

FOR SALE. New lists now in preparation. 1000 jazz and popular. 500 operatics. 150 hill-billy. These date back 60 years--many rare items. Jazz records wanted and will buy or trade. William C. Love
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Perhaps one of the most regrettable incidents in the passing years has been the deletion of great jazz from the transcription files of the radio broadcasting stations throughout the land. Specifically, I am referring to the disappearance of transcriptions of great jazz notes, as they are replaced under contracts with new issues as they are released. Of course, few collectors have ever had the opportunity to secure any of these priceless jazz diamonds as they are usually returned under policy procedures to the owners and manufacturers in return for current releases. However, the lucky few who have had the rare chance to obtain any such items will surely agree that in this field lies one of the most overlooked and important areas of jazz recording. Literally thousands of items since the middle-thirties have been leased to radio stations for their programming needs exclusively. Virtually all of these "ET'S" or transcriptions are new and seldom if ever duplicated on commercial records. Therefore, each one is a distinct item to be collected and enjoyed by the devotee. It would be impossible to elaborate at length the vast numbers of artists who have had their talents pressed into these 33 1/3 grooves of "ET'S", or to attempt here to list each label and contributing artist. However, I thought that perhaps a brief and very selective listing of very outstanding items might give you some scant conception of the vast abundance of jazz now virtually lost on these rapidly vanishing early jazz transcriptions.

In an attempt to show you the diversity of talent that was recorded on "ET'S", may I respectfully submit the 34 items that I have found to be the most inspiring and exciting from among the thousands once distributed.

The following on NBC THESAURUS label:

- #1149 - The Rhythm Cats (Messrs. Bobby Hackett, Pee Wee Russell, Brad Gowens, etc.)
 Muskrat Ramble-After You've Gone-Sweet Georgia Brown-Singin' the Blues
 #1186 - The Rhythm Cats (Same personnel as above)
 At the Jazz Band Ball-Skeleton Jangle-Sensation Rag-Thinging of You
 #1389 - The Art Van Damme All-Stars
 S'posing-Hindustan-Song of the Wanderer-After You've Gone-Oh Johnny
 #1444 - Bobby Hackett-trumpet-with all star acc.
 Stars Fell on Alabama-I Can't Believe-Singin' the Blues-Isle of Capri
 #1354 - Lou McGarity-trombone-with all star acc.
 Wrap Your Troubles in Dreams-On the Alamo-Emaline-Deed I Do-Ja Da
 #930 - Charlie Barnet and Orchestra
 Charleston Alley-Moon is Crying-Lumby-Conga De La Moaxa-Redskin Rhumba
 #1135 - Rhythm Makers (Charlie Barnet and Orchestra)
 Blue Fantasy-Ballade in Blue-Uncecided-Oh You Crazy Moon
 #945 - Charlie Barnet and Orchestra
 Fantasia-Phyllisse-Buffy Boy-Wings over Manhattan-Blue Juice
 #1147 - Rhythm Makers (Charlie Barnet and Orchestra)
 Harmony in Harlem-Echoes of Harlem-Swingin Down to Rio-In a Jam
 #126 - Rhythm Makers (Benny Goodman and Orchestra)
 Down by the River-Every Little Moment-Star Dust-Dear Old Southland-Lovely to Look At-Ding Dong Daddy-Latin from Manhattan-I Know That You Know
 #1153 - Rhythm Makers (Benny Goodman and Orchestra)
 Down South Camp Meeting-I Can't Believe That You're in Love With Me-Dardanella-Medley of Mood Indigo-Sophisticated Lady
 #165 - Rhythm Makers (Benny Goodman and Orchestra)
 St. Louis Blues-Down Home in Indiana-I Surrender Dear-Bugle Call Rag-Yes, We Have No Bananas-I Would Do Most Anything for You-Medley of Sophisticated Lady-Mood Indigo-I Can't Give You Anything But Love
 #1137 - Rhythm Makers (Artie Shaw and Orchestra)
 Milenberg Joys-Copenhagen
 #1177 - Rhythm Makers (Artie Shaw and Orchestra)
 My Blue Heaven- At Sundown-If I Had You-More Than Ever

(Great Jazz on "ET'S" continued)

- #127 - Rhythm Makers (Benny Goodman and Orchestra)
Stompin' at the Savoy-Down South Camp Meeting-Anything Goes-I Get A Kick
Out of You-King Porter Stomp-Digga Digga Doo (outstanding Bunny Berigan
on these sides)
- #123 - Rhythm Makers (Benny Goodman and Orchestra)
Makin' Whoopee-Ballade in Blue-Poor Butterfly-Changes-Pardon My Love-If I
Could be With You-I Was Lucky-Dark Town Strutter's Ball
- #133 - Rhythm Makers (Benny Goodman and Orchestra)
Can't We Be Friends-Sometimes I'm Happy-Life is a Song-Wrappin' It Up-You
Can Depend on Me-Sweet Little You-Rosetta-Between the Devil and the Deep
Blue Sea (outstanding Bunny Berigan heard on most of this group)
- #1143 - Rhythm Makers (Artie Shaw and Orchestra)
Cream Puff-If Dreams Come True-Stealin' Apples-Symphone in Riffs
- #524 - Rhythm Makers (Artie Shaw and Orchestra)
Night Mare-My Bonnie Lies over the Ocean-Show Me the Way to Go Home-Steal-
in' Apples
- #501 - Rhythm Makers (Artie Shaw and Orchestra)
Toy Trumpet-Hill Billy from 10th Avenue-My Old Kentucky Home-Any Old Time
- #395 - Rhythm Makers (Artie Shaw and Orchestra)
Born to Swing-Milenberg Joys-Bus Blues-Ubangi

The following on RCA VICTOR STANDARD PROGRAM LIBRARY

- P-183 - Duke Ellington and Orchestra
Stomp Caprice-Bugle Breaks-You and I-Have you Changed-Rain Check-I Don't
Want to Set the World on Fire-Easy Street-Blue Serge-Moon Mist-Perdido
- P-169 - Duke Ellington and Orchestra
Clementine-Chelsea Bridge-Love Like That-After All-The Girl in My Dreams-
Jumpin' Pumpkins-Frankie and Johnny-Flamingo-Bakiff
- P-132 - Duke Ellington and Orchestra
Frenesi-Until Tonight-West Indian Stomp-Love and I-John Hardy's Wife-Take
the "A" Train-I Hear a Rhapsody-Bounce-It's Sad But True-Madame Will Drop
Her Shawl

Perhaps as you scan this brief listing, you may notice a few items that were released on commercial labels by name. However, in every case, the recordings above differ quite widely from other issues in arrangement or solo work. It is the hope of many jazz devotees that in the future, the owners of the above and the hundreds of additional items on transcriptions may release these rare works on LP's, thus affording an opportunity to the collector to add to his library items that have too long been unavailable. Until such a possible time that this is accomplished, all we can do is respectfully wait and wait and wait. Let's hope that the ancient and time worn adage is true and go on believing that -- "All things good come to those who wait!"

Moonglow on a Picnic

Bob Schaffner

Personnel for Moonglow and Theme from Picnic on Decca 9-29888 by Morris Stoloff conducting the Columbia Pictures Orchestra includes a string section, Stan Wrightsman - piano, George Van Eps - guitar, Phil Stevens - bass, and Nick Fatool - drums.

The rhythm section was recorded about 1938 and the strings were added in 1955 for the sound track of the motion picture "Picnic."

The rhythm alone was recorded originally for Rhythm Records, Hollywood, California, by the Four Star Rhythm Section (Wrightsman, et al) and released on Rhythm Record R-104A. It was one of a series of records of accompaniment only for instrumentalists who wished to improvise with a top-flight rhythm section.

The records retailed at \$1.50 and were 78 speed. The key it was played in was printed on the label as were the words "For Home Use Only."

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BELL ORCHESTRA ---Doo Waka Doo/Oh Mabel-Bell 321 V
BELL ORCH-Blame on Waltz/Tingaling-Bell 433 E ($\frac{3}{4}$ " chp)
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CASINO DO/LANIN O-Hobby Horse/Don't Bring Lulu-Pe 14415 E-
E. COLEMAN O-Wet Your Thumb/Nothing But-Ae 14553 E
CONNIE'S INN O-Roll on Mississippi/Moan You Moaners-Vi 22698 E
COTTON PICKERS-Yearning for you/I'll B W U Dixie Lou-Mad 8116 E
EDDIE DAVIS O-The Hinky Dee/Nelly Kelly I Lv U-GG 1123 E
CLUB DEAUVILLE O-Midnite Rose/Not Here Not There-Co 3993 E
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